course, the rent is much cheaper."

Sorochan admits that it would be nice to see more Canadian films in Canadian cinemas. Will Edmontonians see a Second Annual Distorted Film Festival? "I'm afraid not," replies the writer, producer, and director. "I simply don't have time."

Matt Hayes •

Malarek
Stop the presses and print that

"M otor... Speed... Action..."

Actor Mark Helman enters into frame with pipe in mouth and newspaper in hand. "Cut" shouts director Roger Cardinal.

The left side of Hellman's jacket collar is turned up, a faux pas in terms of continuity. With eight years of stage experience to his credit, this is Hellman's first feature film. He plays the role of Dan, co-worker and poker buddy of cub reporter Victor Malarek (Elias Koteas) at the fictional Montreal Star. Although the author himself did not have a hand in adapting his novel to the screen, he has been present on the set as an advisor.

Producer Jamie Brown's (Telescope) attraction to the project lay mainly in its being "such a powerful story". When asked if the film is part of a new trend in Canadian features, i.e. the juvenile delinquent theme as seen in Train of Dreams, Brown dismisses it as mere coincidence and goes on to praise director Cardinal who originally approached him with the book. "He's making this film look like $5 million instead of four" says Brown. "This is an opporunity for Roger to show what he can do... his experience as an editor, as well as in commercials, working at such a fast and steady pace is exactly what was needed for this shoot."

So far on the 20th day of this 31-day shoot they are on schedule and on budget, able to take advantage of the federal tax shelter which expired at the end of June. Art direction and salaries are what take up most of the film's budget, adds Brown "If you want good people you have to pay above scale."

I asked Roger Cardinal why he's waited so long before directing another feature. His last one, his third, was Le Parrain (1976). He jokingly mentions David Lean's 12-year hiatus from film before his return with Passage to India and goes on to say, "I've never really stopped working, I do a lot of things." And indeed he has. Cardinal spends most of his time winning acclaim for his commercial work as well as for his short subjects and documentaries. In 1984 he and Brown worked together on the short You've Come a Long Way, Ladies which was a finalist at the 1985 Gemini Awards.

D.O.P. Karol Ilke works closely with the art department putting particular stress on natural lighting. "I try to keep away from trends" says Ilke, who has worked on such diverse projects as The handcuffs and a series of commercials directed by Denys Arcand for the Provenge Supermarket chain. Ilke introduces me to cameraman Daniel Jobain, inventor of the paniflasher - a device which allows for less film light and less or no contrast filtration on the lens. This is only the second time it has been used in Canada, and to his knowledge the first time on a steadicam.

Soundman Richard Nichol (Film) who has just finished telling me about the time he put his Nagra in the dryer after it fell in the lake, tells enthusiastically with another crew member about the previous day's rushes - in particular a travelling shot using the paniflasher. Nichol, like Ilke, is not into elaborate setups. He believes in the minimum amount of equipment necessary, preferring the crisp clean sound of a wire as opposed to cordless mikes.

The crew then set up for the scene where Claire (Kerrie Keane), the crime desk editor, rejects Malarek's first story, convinced it is not factual. The glass partitioned office has played host to many others. Starting in the film, along with Keane, are Al Waxman, Michael Sarrazin and Montrealer Elias Koteas in the lead role.

Koteas, who has landed roles in two Francis Coppola films: Gardens of Stone and Tucker, is being touted as the "new DeNiro" in much of the popular media. This kind of hype, which may work well as a promotional tool, may also do a disservice to the actor; the danger being that he may try to live up to the comparison.

If all goes well at the lab, Brown hopes to have Malarek out by Christmas. Jim Leveque •

Roger Cardinal lines up a shot with Elias Koteas (Malarek)

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On Location

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SEPTEMBER 1988

Actor Larry Musser (with script) and director Bill Sorochan on the set of The Unspoken

PHOTO BY BILL FREDRICKS